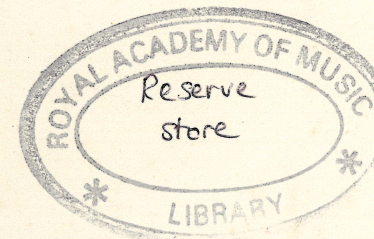




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March 1941

THE R. A. M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 119

March 1941

ROYAL ACADEMY OF MUSIC
YORK GATE, MARYLEBONE ROAD
LONDON N.W.1.

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Terminal Arrangements

MIDSUMMER TERM 1941 begins on Monday, May 5. Entrance Examinations begin on Thursday, May 1.

Editorial

IT IS ENCOURAGING to be able to report the continuance of good progress and keenness in all departments at the Academy and that the roll of students has even slightly increased. Review Week Lectures were given as usual from December 9—13 and, opening with an address by the Principal, included *The Pianoforte Works of César Franck* by Mr. Egerton Tidmarsh ; *Bach's Organ Works* (which appears in condensed form on another page) by Mr. G. D. Cunningham ; *Recital of Sonatas* (Violin and Piano) by Miss Winifred Small and Mr. Maurice Cole ; *The Pronunciation of English in Early Times* by Prof. Daniel Jones ; *The Singer's Art—Time and Tempo* by Mr. Roy Henderson ; *Poets and Songwriters* by Mr. Peter Latham and *The Musical Background to Ballet* by Mr. Leighton Lucas. The course concluded with the Orchestral Concert conducted by Mr. Ernest Read, under whose supervision also a Conductors' Course concert was given during the final week of last term. The latter programme, conducted by students, included the *Magic Flute* Overture, Suites by Purcell and Delibes, movements from Haydn's *Clock* Symphony and from Concertos by Schumann and Mozart, and an Aria from Parry's *Judith*. Among other recent concerts have been a Students' Recital (December 9, 1940), an Informal Concert (February 3) and, of course, regular Fortnightly Concerts. It is regretted that space does not permit detailed comment upon the sustained interest and attractiveness of the programmes.

Sir Henry Wood was given a warm reception when he resumed his direction of the Senior Orchestra on January 28 and the players' enthusiasm was not daunted by having to retire twice to the basement during rehearsal owing to the warning of "danger imminent." A Fortnightly Concert had also to be continued in the Restaurant for the same reason, and the following note is now to be found on Fortnightly and other concert programmes : "In the event of a special air-raid warning being sounded in the Concert Hall, arrangements have been made to continue the concert in the basement shelter."

The Committee of the R.A.M. Club have suggested that publication of the Magazine earlier in the term is desirable and every effort will be made to that end. Publication as early as mid-term (not possible in this issue) will mean that some usual recording of events during the current term may have to be postponed and *members and other contributors are asked kindly to let the Editor have matter for publication by the beginning of each term.*

A word of thanks to our printers should be recorded. In face of war-time difficulties of a serious nature all concerned have worked with a will, taking pride in keeping up the usual standard of production.

S.H.L.

With His Majesty's Forces

The Editor will be glad to receive names of those connected with R.A.M. who are serving in H.M. Forces. Address: 91 Crane St., Salisbury, Wilts.

ARMY—Reginald Stephens, L. Smaldon, W. F. Anderson (Major), M.B.E., M.C., R.E. (Prisoner of War in Germany).

HOME GUARD—Leslie Regan, Percy Waller, Leslie B. Mackay.

Orchestral Concert—December 13, 1940

OVERTURE—"Egmont," Op. 84	Beethoven
"In Ireland"	Hamilton Harty
	Flute: Gareth Morris Harp: Cherry Isherwood	
Variations Symphoniques—Pianoforte and Orchestra	Franck
	Jean McLeod	
Introduction and Allegro for Strings (Quartet and Orchestra) Op. 47	Elgar
	Quartet: Jorgen Laulund, Ernest Scott, Judy Pullen Baker, Sylvia Bor	
RECIT. et AIR de LIA (L'Enfant Prodigue)	Debussy
	Joan A. Taylor	
SYMPHONY No. 104 in D	Haydn

Conductor: Mr. Ernest Read, F.R.A.M.

Drama

During the final week of last term the Drama Class gave its usual performance which consisted of a "Shakespearean Afternoon" arranged and directed by Miss Ena Grossmith. The programme included scenes from *As you like it*, *Twelfth Night*, and Clemence Dane's *Will Shakespeare*.

THE PRINCIPAL has been elected a member of the Board of Studies in Music in the University of Oxford.

The Organ Works of Bach *

by G. D. Cunningham

In a little luncheon room not many yards from here, I was sitting, wondering what I could speak to you about this morning. At an adjacent table were three young men—R.A.M. students—who, by talking incessantly and very loudly, were perhaps endeavouring to disguise that shyness and modesty which are so characteristic of students. And, if this was their aim, I am bound to say that they succeeded very well indeed! But they did more than this. In their first words, they suggested to me the subject that I needed. "Mr. So-and-so" they said, (and I did not catch the name) "Mr. So-and-so isn't exactly a musician; he's really just an organist." That was enough! Swiftly hiding behind my newspaper I decided to talk to you about that great musician, who was first, last and throughout life, an organist and a composer of organ music. Quite literally "throughout life." As a boy at Lüneberg Bach was composing variations on chorales for the organ. Most of the great Preludes and Fugues were written when he was a young man at Weimar. The Trio-Sonatas were probably composed at Cothen, and the finest of the Chorale Preludes at Leipsig. Amidst his amazing and almost incredible activities in orchestral, choral, solo and chamber music he turned again and again to his beloved organ, to continue the series of masterpieces, which only ended when—on his death bed—he dictated to his friend the touching Prelude "Before Thy throne, O God, I come."

Bach's organ works may be roughly divided into three classes—The Fugues, with their Preludes, Toccatas and Fantasias—The Trio-Sonatas—and the Chorale Preludes. Of these, the first group is by far the best known; and so it may be well here to correct a common impression that the bulk of Bach's organ music consists of Fugues. The Preludes and Fugues together constitute less than half of his organ works, and of the Preludes none are in fugal form.

The interest of the early works is mainly historical. The counterpoint is curiously feeble, as for instance in the short Prelude and Fugue in C Minor where, by a liberal and ingenuous use of rests, the composer makes a brave show of writing in four parts, which sound suspiciously like two in performance. The passage work, too, is often perfunctory, and some of the ambitious pedal solos are more suggestive of the strenuous "hiker" than of the musician.

*Condensed from a Lecture given during *Review Week*, December, 1940.

The really significant works date from Bach's appointment as Court Organist at Weimar, when he was 25 years old. Earliest among them are two short pieces which have become general favourites:—the rollicking "Fugue alla Gigue" and the beautiful little E minor Prelude and Fugue, much loved by Mendelssohn.

A group of definitely virtuoso pieces come next. The Toccata and Fugue in D minor, perhaps the best known of all the Bach organ works, is a completely convincing piece of musical rhetoric. In spite of unnecessary transcriptions, innumerable repetitions, and frequently bungled performances, it remains fresh and virile—an epoch-making work in organ music.

The Prelude and Fugue in D major is almost equally familiar, and another piece in this virtuoso style is the elaborate Toccata and Fugue in C major, with its unique Adagio.

These high spirited works are followed by others in a much more restrained mood. Energy takes the place of brilliance—logic of rhetoric.

The F minor Prelude and Fugue is a good example. The Prelude moves with a firm yet flexible swing that is very satisfying. The Fugue is interesting, not only for its massive five-part writing, but also for the numerous awkwardnesses and crudities into which it lapses. They are unlike anything else in Bach's organ music, and remain enigmatic even when we have realized the nobility of the work as a whole. Two Toccatas and Fugues, one in D minor called the "Dorian," and the other, in F major, have one feature in common. Both Toccatas, energetic and vigorous, with a certain relentlessness, are followed by very thoughtful and serious Fugues. The "Dorian" Fugue is a veritable "cathedral in sound."

So we come to the greatest of the Weimar works and the famous G Minor Fantasia and Fugue which concludes and crowns this group. Between the magnificence of the Fantasia and the superb vitality of the Fugue we have to divide our admiration equally.

Only four Preludes and Fugues were written at Leipsig—the well known "St. Anne," with its fugue in three movements—the great E Minor, known as the "Wedge," from the shape of its fugue subject, the C Major, a very learned fugue, and, greatest of all, the Prelude and Fugue in B Minor. Parry describes this as "supremely noble," and refers to the "superbly rich texture of the Prelude," and "the solemn rolling subject of the Fugue." "Sublime" is a word not to be lightly used, but for the B Minor Prelude and Fugue it is inevitable.

I turn now to the second group of works—The Trio-Sonatas, which are

not, of course, Sonatas as we now use that term. They are six in number, each consisting of three movements—a slow movement between two quick ones. Only in No. 4 a tiny adagio introduction precedes the opening allegro. All are written in Trio style, that is, the right and left hands and the pedals are each given the same individuality as the three different instruments in a concerted work. From this arises both their fascination and their difficulty. Counterpoint as free, spontaneous and limpid as this has an unfailing charm, which increases with familiarity. But the complete independence of the three parts is a severe test of the player's technique, and the texture of the music is so transparent, almost fragile, that the slightest fault in performance is painfully obvious. The Sonatas provide, therefore, the finest possible school of organ playing, and that Bach had this aspect of them in mind we learn from his biographer, Forkel, who says "Bach wrote them for his eldest son, Wilhelm Friedemann, whom they helped to become the great performer he was, when I knew him." As often with Bach, some of the movements were borrowed from his earlier works. Two were originally intended to come between Preludes and Fugues, one to form part of the "48," and yet another was taken from a Church Cantata.

There is neither time nor need to describe individual Sonatas. The variety of thematic material is endless, but the general style of treatment is, on the whole, uniform.

There remain for consideration the pieces based on German Chorales, generally referred to, comprehensively, as Chorale Preludes. Their composition covers the whole of Bach's lifetime. In their number, variety, craftsmanship and intense emotional feeling they exhibit not only the supreme greatness, but the many-sided character of his genius. Little beyond a bare enumeration of groups is possible now. About 50 were composed as separate pieces, and nearly 100 are comprised in four composite works. The earliest of these is the "Little Organ Book," written just as Bach was leaving Weimar. It consists of 46 preludes, all quite short and based upon hymns appropriate to the Christian Year from Christmas to Whitsuntide. Several are in canonic form, some are built on a ground bass, and others introduce pictorial or descriptive touches. All are exquisite miniatures, and, incidentally, most of them are distinctly difficult to play.

The next set from the third part of the *Claviernbung* of which the other three parts are well known to pianists, including, as they do, the six Partitas, the Italian Concerto, and the Goldberg variations. In this collection, which, on the whole, shews Bach as the consummate craftsman, rather than the inspired poet, are found the longest and most difficult of the chorale preludes. Another set of 6 pieces is known as the Schubler preludes, having

been commissioned by a publisher of that name. These are interesting as being transcriptions for the organ of movements from Church Cantatas. Finally, we come to the collection known as the "Great 18 Chorale Preludes"; written or revised in the composer's last years. It is not easy to speak of these without appearing to exaggerate. Strength, dignity, brilliance and tenderness are all here, raised to the highest power. To know them, even a little, fills us with admiration—to know them well compels our reverence.

(Mr. Cunningham played upon the organ numerous examples from the works mentioned in his lecture.)

Chamber Concert—February 24

QUARTET, Two Violins, Viola and Violoncello *Herbert Murrill*
Nelly Ansermier, Jorgen Laulund, Stanley Popperwell, Terence Weil

THREE DUETS—"Let us wander"
"My dearest, my fairest"
"Sound the trumpet" } *Purcell*
Joan Walker, Diana Odling
Pianoforte: Jean Inglis

SONATA in F minor—Pianoforte. *Howard Ferguson*
Ivey Dickson

QUARTET in B flat, Op. 130—Two Violins, Viola and Violoncello *Beethoven*
Marjorie Lavers, Granville Jones, David Bellman, Margaret Piggott

MR. LIONEL TERTIS's broadcast on February 16 in the "Star" series of programmes, illustrating the rise and development of the Viola as a solo instrument—for which he was so largely responsible—was of engrossing interest, particularly to many ex-students of the R.A.M. In addition to the stories of Paganini and Berlioz's *Harold in Italy* we had Mr. Tertis himself telling how he came to take up the instrument; heard the more or less authentic timbre of Sir Alexander Mackenzie's voice in approval and prophecy; and Mr. Dale, in delightful colloquy with Mr. Tertis, recalling the composition of his Suite for Viola and Orchestra. A movement of the work—which gave the initial impetus in this country—was performed, and Mr. Tertis concluded by playing some of his transcriptions for the instrument. The broadcast brought back to many of us memories of Tenterden Street days and of friends and personalities there in the early years of the century.

The Russian

by John Mackie

There was no mistaking the nationality of the old gentleman. He had the leonine head and bushy whiskers which were regarded, a generation ago, as the visible mark of all true Russians. I met him in the Queen's Hall where I had gone to hear a piano recital by his compatriot Sergei Rachmaninoff. His clothes were old and shabby but his English was that of an University Don.

We talked of the weather and other things of inconsequence. Suddenly, he said "Whom do you think is the greatest living musician?" I said that in my humble opinion the greatest living musician was Rachmaninoff by reason of his work as composer, conductor and concert artiste. My answer appeared to please him because he shook hands with me most solemnly "Ah!" he said, "you appreciate the work of the great conservatoire of Moscow." I said, I did. There was a silence for a moment or two. Then the old gentleman muttered to himself, "Tchaikovsky, Rubenstein, Rachmaninoff; revolution or not the work of the great conservatoire goes on."

I asked him whether he had heard Rachmaninoff before. "Oh, many times," he said, "In almost every capital of Europe, and in New York, and in the conservatoires of Moscow, St. Petersburg, and Kiev. But it is here in London, like all other musicians, that he gives of his best. His playing here excels that of the recitals he gives elsewhere."

"But," I said, "foreigners call us an unmusical race." "That's part of your bluff" he said, "because London is the Mecca of musicians."

Our conversation was interrupted by the entrance of Rachmaninoff. As the great artist played one work after another I looked occasionally at my Russian neighbour. I have never seen such intransigent happiness. His exile and his shabbiness were completely forgotten. He was seeing again the great conservatoire of Moscow and not a London concert hall. And as the lovely cadences of the Chopin B minor sonata brought us to the interval my friend returned from his trance. He got on his feet and literally bawled his enthusiasm in Russian. Then he sat down exhausted. "Forgive me" he said, "the beauty of the music and the excellence of the playing carried me away."

We sat in silence for a minute or two, then I said to him, "Why did you call London the Mecca of musicians?" He appeared surprised at my question and replied "think of the great musicians who have lived in London

and drawn their inspiration from London. The infant prodigy Mozart lived not far from here, in Soho, and composed his first symphony in London. Then just across the way from this hall, in Great Portland Street, Weber composed his last work "Invitation to the Waltz." Those are two only of the great masters. There were others: the Abbe Liszt, who lived in Great Marlborough Street; Paganini, the great violinist; Josef Haydn who lived in Golden Square; George Frederic Handel whose house still stands in Grosvenor Street. Here, in London, Frederic Chopin gave of his best to the society of London. "And Mendelssohn?" I enquired—"Dear Felix Mendelssohn!" he replied. "He loved this smoky town and in his incomparable "Songs Without Words" you will find his love of London. Think of his "Spring Song," the real title of which is "Camberwell Green."

"How do you know all this about London," I asked. "I will tell you later" he said. But the opportunity never came. At the end of the recital, while the audience was applauding the great Rachmaninoff, he seized his hat and said "I must go and talk to Sergei; good-bye my friend, thank you for London." With that he was gone.

Frédéric Keel, F.R.A.M.

A tinge of sadness inevitably surrounds the retirement of those who for many years have been closely associated with the Academy and have become R.A.M. personalities.

The retirement of Mr. Frederick Keel, after an association as Student, Professor and member of the Committee of Management (and for a period Honorary Secretary of the R.A.M. Club) covering in all some forty-five years, produces feelings of sorrow in the minds of those who have known and worked with him. And yet, mingled with such feelings are those of gratitude.

We are grateful for the loyal service and personal friendship of one who without ostentation and without deviation has conscientiously and quietly pursued the highest artistic ideals as Singer, Composer, Teacher and Research Worker in the realm of Folk-lore and Folk-song.

We may be sure that in his retirement Mr. Keel's mind will frequently turn to his *Alma Mater*. We would like to think of him enjoying the peace of the Kentish lanes, humming snatches of the songs he loves and of Mrs. Keel still practising her Art and, through the medium of water-colour paint, trying to catch something of the serenity and beauty of the English countryside towards sun-down.

S.M.

Our Raffle

By Harry Farjeon

Who be these Giddy Girls, come dancing down our courts and alleyways, all dight with golden pencil-case or wrist watch, a-singing:

"What did *you* snaffle out of the raffle"?

And who be these Weary Wights, threadbare and forlorn, who make reply:

"Alas! I was baffled in the raffle"?

These folk, if I must explain (though you ought to know) are the Lucky and the Luckless in the Academy Spitfire Raffle.

You see, ever since the time of Dr. Crotch, our first Principal, students (and even professors) have been losing things. And not just ordinary things: gold pencil-cases and wrist watches. Many of these remained unclaimed, taking up valuable space that could have been utilized in the provision of those long-deferred amenities, a Students' Swimming Pool and a Professors' Opium Den. With all these abounding pencil-cases, there was no room for such things; with all those watches, there was no time. And it looked like going on thus for ever.

But this term there was conceived the brilliant idea of offering these surplus goods in a raffle for the Marylebone Spitfire Fund. For the price of a Penguin you might procure Daisibella's powder puff or Flighty Freddy's diary. Or the very pince-nez with which Professor Scotchmall used to detect consecutive fifths. All these dazzling objects were gathered together in a vast glass-lidded case, and 400 tickets were offered for sale under the auspices of authority. 400 tickets and 399 prizes—or so it appeared to be, but the odds cannot really have been so favourable as that, judging by the number of snapped E strings and unraised damper pedals that occurred in the week following the drawing. Anyhow, there were plenty of prizes, and a corresponding quantity of happy faces.

It was instructive and intriguing to learn, from observation of the trophy-case, that certain things are never lost by our students. They never, it seems, lose their red sashes. They never lose their text books or their trains. At least, such things did not figure in the glittering show-case. And one also did not mark there—but soft! Happy faces, did I say? Who be these twain glowering round the corner? Everything is not jam, even for the winners. And not everything lost is worth the winning. Young So-and-so

has drawn his professor's temper. And cocky Miss Certificate has been saddled with the memory of poor Miss Bronzidontthink. Worst case of all—

"Why do you writhe and wince?" I asked a pallid youth, who seemed to be trying to curl himself round the banisters, "and wherefore do you snort and sob?"

"I lost my list of exercises for harmony home-work," he rejoined.

"Come, I seem to have heard that before," said I, consolingly, "You are not unique in your affliction."

"Yes," said he. "But I've just drawn it again with Number Green Seventy-seven."

In the New Year's Honours List

KNIGHTHOOD—George Dyson Esq., M.A., D.MUS., HON. R.A.M., Director of the Royal College of Music.

MR. FRANK REYNOLDS, R.I., who diverted us so much in *Punch* recently with—"Quite amusing, your telling me I'm out of step, Sergeant-Major—I'm an L.R.A.M."—has most generously and kindly presented the original drawing to the R.A.M.

MRS. RAWLINS kindly organised a raffle which resulted in a cheque for £10 being sent to Lord Beaverbrook from Professors and Students towards cost of Aircraft Production. The Principal has received grateful acknowledgment.

THE BISHOP OF LONDON (Dr. G. F. Fisher) has succeeded Dr. A. F. Winnington-Ingram, formerly Bishop of London, as Honorary Chaplain to the R.A.M.

Births

ANDERSON—On December 2, 1940, to Kathleen (Hunt) wife of Major W. F. Anderson, M.B.E., M.C., R.E. (Prisoner of War in Germany)—a son.

HILL—On January 8, to Myra (née ffoulkes) wife of 2nd-Lt. R. C. G. Hill, a son.

Marriage

CHESTER—READ—On December 5, 1940, at St. George's Church, Wolverton, Lucy Chester to E. Reginald Read.

In Memoriam

William Wallace, M.D., F.R.A.M.

December 16, 1940

By the death of William Wallace, which took place at Malmesbury, the R.A.M. loses one of the most distinguished and versatile of its Professors and Fellows. In his later years he had charge of the Library and, until 1937, edited the *R.A.M. Club Magazine*. The Principal summarized his achievements in the fields of Science, Art and Letters in an appreciation which appeared in *The Times* on December 21 last:—"Best known publicly as the composer of *Villon* and other Symphonic Poems and the author of several books on musical subjects, he also contributed articles on Greek typography to the *Journal of Hellenic Studies*, attained distinction as a specialist in ophthalmology and was a painter of no mean order." He also found time to serve for a number of years as honorary secretary to the Philharmonic Society.

We are indebted to Sir John McEwen for this personal tribute:—

It has been said that the pursuit of a variety of interests brings happiness to the individual and enrichment to the community. The man of "single-track" mind is apt to take from life more than he gives. If this is true it may be one explanation of the happiness that William Wallace found in his own life and the affection he inspired in his friends. Both emotionally and intel-

lectually he gave more than he took. Composer, poet and dramatist, philosopher and historian, painter, philologist, his death has removed from our midst a complex and intriguing personality, contact with whom was a never-ending stimulation and incentive.

Unlike many artists, in whom the intuitive as apt to predominate over the intellectual, he combined, to an unusual degree, the creative impulse which drives the artist to expression with a highly developed instinct for order and systematic logical thought.

In his music, painting and imaginative literature the Artist is evident, in some of his other interests the Scientist predominates. This duality is I think the key to the understanding of a most unusual and complex character.

I was privileged to be for many years on intimate terms with Wallace, and it was a never failing delight to me to see and follow the working of his versatile and powerful mind. His gift of expression was admirable and un-failing. His exposition of the subject which for the time filled his attention was fluent, clear and compelling. Unlike most people, he hardly ever spoke of himself but always of the particular subject that occupied the focus of attention for the time being. Well as I came to know him, I never ceased to be surprised by the unexpected revelation of profound knowledge of unusual and esoteric topics.

I can well remember on one occasion entertaining at the Academy luncheon table a distinguished classical scholar and authority. Some allusion or other by this gentleman set Wallace off on a discourse on ancient Greek ligatures, much to the delight and amazement of my guest, who evidently, up to that time, thought that musicians could be erudite only in one direction. On another occasion, after Wallace had become Convener of the Library Committee in the R.A.M., a famous continental musicologist applied for access to the library in connection with some particular research work. I congratulated myself that I was able to hand him over to Wallace. On returning to the Principal's room after a forenoon spent in the library with the Convener, our visitor's comment on the interview delivered in response to my inquiry, was accompanied by eloquent gestures and uplifted eyes—" *Quel savant ! ce M. Wallace !* "

The article on William Wallace by J. A. Forsyth (then editor of the periodical) in the R.A.M. Club Magazine of June 1930 gives a good general account of the facts of his career.* I should, however, like to supplement this by mentioning two things which illustrate another aspect of the character of my friend. The first of these is the warmth with which he welcomed the society and studied the work of other composers, particularly those younger people with whom he came into contact in the Academy. For the best type of student this invested him with an immense attractiveness, and until growing bodily weakness made it difficult for him to attend the orchestral rehearsals one was generally sure on these occasions to find him in the Concert Hall,

* It had been hoped to have re-printed this 1930 article in the present issue but owing to National paper economy this has been found impossible.

the centre of a group of young people into whose ears there dropped, from time to time, wise words of direction and advice. Mindful of his own early artistic difficulties and problems, he was keenly desirous of giving his young friends that kindly encouragement and admonition, that, coming from the mouth of ripe experience can do so much to smooth the path and stimulate the progress of the beginner.

Another disinterested activity undertaken solely for his fellow composers, was the part he took in the arrangements and discussions which preceded and attended the passing of the Copyright Bill of 1911. This Bill established the right of the composer of music to control the mechanical reproduction of his composition, and abolished the free and indiscriminate reproduction of such without consideration of the composer. The other parties interested in this legislation had deployed all their forces for the protection and promotion of their own interests, but composers, who, from this point of view, are a "feeble folk," were unorganised and almost unrepresented. Fortunately, Wallace was not only a fine composer but was possessed of a clear-cut sense of reality, a logical faculty of unerring accuracy, and a grim determination to pursue to its end any cause in the rightness of which he was convinced. He gave evidence before the Commission which was appointed to consider and advise the Government, and attended all the meetings held when the Bill was in Committee in the House of Commons. These extended over a considerable period, and entailed as considerable a sacrifice of time, thought and trouble. His evidence, interpellations and representations were not without effect, although he strove practically single-handed for his special object—the rights of the composer. The eventual result in the Bill was that these rights were definitely recognised and defined. The debt which the members of the craft owe to Wallace is not lessened by the fact that, in the opinion of many people, that first recognition was somewhat inadequate.

I quoted at the beginning of this article the opinion that a full and varied life is a happy life ; but the central core round which all the various interests in Wallace's life coalesced and united was the artistic and intellectual sympathy and support which he both found and gave in his home life. Every creative artist is, in a sense, doomed to isolation. Try as we may, it is impossible for any to penetrate into those recesses of another soul in which artistic creation germinates and out of which expression emanates. He is indeed fortunate, who, like William Wallace, can receive in the close association of marriage a sympathetic understanding and a clean, courageous and kindly criticism.

I have endeavoured to keep this short notice free from any personal or intimate expression of feeling. I know, however, that all Wallace's friends in the R.A.M. share in that deep sense of loss and deprivation which his death has stirred in myself. We cannot—we must not—dwell on this ; but, rather, we will rejoice that so rich and fecund a life leaves behind memories of example and achievement which are treasured with affection by many and and regarded with admiration by all.

J. B. M'E.

Lizzie Willmott (*née* Pope)

June 24, 1940

We announce with regret the death of Mrs. Willmott who was a pupil of the late Mr. John Thomas and a member of his band of twenty-four harpists. She gained her Silver Medal for harp playing in 1890.

Elsie Owen, F.R.A.M.

January 14

The passing of Miss Elsie Owen came as a shock to us all. We have lost a valued and gifted member of the professorial staff and one who, in addition to her qualities as a musician and teacher, brought to bear a radiance of warmth, cheerfulness and good fellowship by her personal charm, sense of humour and unfailing loyalty.

Miss Owen in her professional and personal life embodied that artistic thoroughness and sincerity coupled with human understanding which we of the Academy aim at producing. In other words, Elsie Owen was a genuine product of the Academy.

Mr. Harry Isaacs writes :—

"Elsie Owen and I had been playing Sonatas together at many Recitals for the B.B.C. and elsewhere. Through this I came to know her well and was privileged to enjoy her friendship. She was always diffident about her own work and generous in her praise of others ; always warmhearted and kind, and she had a keen sense of humour. She will be long remembered and sadly missed by a wide circle of friends."

S.M.

Muriel A. D. Shields-Schibild

January 31

It is with great regret that we report that Miss Muriel A. D. Shields-Schibild, a student of the Academy, was killed during an Air-Raid. We offer sincere sympathy to her parents and to her friends, many of whom were fellow-students.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
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R.A.M Club—Our President, 1940-41

Mr. Cunningham's very distinguished services to music both inside the R.A.M. and in a wide field elsewhere, no less than those personal qualities which have endeared him to all, render his election to the presidency of the Club one which has been warmly welcomed by all our members. We are happy to be able to print in this issue a condensed version of his lecture during Review Week of last term and the Editor has been asked, by one who has intimate knowledge of his life and work, to reserve space in our next issue for a more adequate notice of the career of a musician whose record adds lustre to a roll of Presidents already distinguished by so many notable names.

Mr. Cunningham has requested us to give publicity to the following message to all club members :—

Royal Academy of Music.

Elected President at a time of unprecedented difficulty and upheaval for us all, I send warmest greetings and good wishes to every member of the R.A.M. Club wherever they may be. War work, evacuation problems, financial losses, all these, and many other factors, may tend to weaken the fellowship of the Club, but we are most anxious that this should not happen. So I trust that members will keep in touch with us in every way possible, and that the present emergency will but strengthen the link which binds us together—the R.A.M. Club.

G. D. CUNNINGHAM.

R.A.M. Club—Social Meeting

It is good news to know that the links of fellowship which the Club forges are holding strongly together in spite of the difficulties which beset all of us and that social meetings are still possible at frequent intervals. That this is the earnest wish of our President is shown by his letter to members appearing on this page.

For the meeting on March 1 a delightful programme of music had been planned and although illness of performers necessitated some alterations of items, most happy substitution was forthcoming. Miss Winifred Small, though still only in a convalescent state, nobly appeared and led her colleagues in Mozarts' quartet in B flat, and Miss Ena Grossmith, kindly stepping into the breach caused by Mr. Arthur Fear's illness, gave us an inimitable "Interlude." Miss Florence Hooton played cello solos by Sammartini, Delius, McEwen and Frederick Austin, and the quartet, by substituting Frank Bridge's *Three Idylls* for the Delius quartet, paid a graceful tribute to the memory of a fine musician.

Mr. Cunningham expressed in felicitous terms the thanks of the Club to the artists who had given them such great pleasure.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.

Address: 91 Crane Street, Salisbury, Wilts.)

THE PRINCIPAL broadcast an appeal on behalf of the Musicians' Benevolent Fund in the Home Service programme on December 15, 1940.

MR. WILLIAM ALWYN, after holding the Collard Fellowship, has recently been admitted to the Livery of the Worshipful Company of Musicians as a Freeman.

DR. F. T. DURRANT's quintet for clarinet and strings was the successful entry in this year's Alfred J. Clements Chamber Music competition. This is the second occasion upon which Dr. Durrant has been successful in gaining this Memorial Prize, the first award having been made for his quintet for pianoforte and strings.

MR. ARTHUR HINTON announces that owing to the total destruction of his home in St. John's Wood Road by air-raid damage, his address and that of his wife Katharine Goodson until further notice will be "Greenlands," Rottingdean, Sussex.

MISS IRENE U. MCSHINE directed a Tschaikowsky Centenary Celebration at the Government Training College Hall, Port-of-Spain, Trinidad on November 6, 1940, in aid of Lord Lloyd's Air Raid Canteen Distress Fund.

MR. ARNOLD RICHARDSON gave a recital of organ music at St. Alban's, Holborn on December 28, 1940.

MR. LESLIE ENGLAND and Mr. Clifford Curzon were soloists at New Metropolitan Symphony Orchestra concerts at Central Hall, Westminster, on January 11 and February 8 respectively.

MR. BASIL BENSTED (Henry Smart Scholar) who gained the Diploma of Fellowship of the Royal College of Organists in January, was also awarded the "Limpus" and "Read" Prizes.

MISS LOIS WALLS took part in programmes including Dvorak's Piano Quartet Op. 23, and String Quintet Op. 97 at concerts of the Auckland N.Z. Chamber Music Society on September 26 and October 24, 1940.

MR. GERALD CARNS's new song *Faith* recently received its first performance, broadcast by Mr. John McCormack, and a recital of his ballads was also broadcast by Mr. Dale Smith on February 24.

MISS ALICE MAY ECCLES, who returned to Canada last September, has given piano recitals at the Ladies' Morning Musical Club and has also broadcast recitals from Saint John, N.B. and elsewhere.

New Publications

"Sharps and Flats" (Essays) (O.U.P.)	<i>J. A. Westrup</i>
The Orchestra in the 18th Century (Heffer)	<i>Adam Carse</i>
Harmony, Counterpoint & Improvisation (Book 1)	(Novello Primer 120) { <i>B. J. Dale, Gordon Jacob and H. V. Anson</i>
"Night Thoughts" Piano (O.U.P.)	<i>William Alwyn</i>
Allegretto for Violin (or Cello) and Piano (O.U.P.)	<i>York Bowen</i>
Suite Française for Harpsichord (O.U.P.)	<i>Herbert Murrill</i>
"Faith" Song (Chappell)	} <i>Gerald Carne</i>
"A Cross against the Sky" Song (Ascherberg)	

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are now due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

